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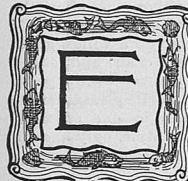
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THE DECORATIVE STYLES.—II.

ETRUSCAN DECORATION.



ETRUSCAN art is intermediate between the Greek and Roman styles, and was the art of a colony of people known as the Etruscans, whose country Etruria, was located in Western Central Italy. Of the origin of the Etruscans but little is known, but the most reliable tradition is that they were a Phoenician colony, which fact accounts for the Egyptian and Asiatic feeling that characterizes Etruscan art, for it is known that the Phoenicians were very active in assimilating the art of their neighbors, while they were not great artists themselves. Much of their work is copied from Greek models, and in turn, Roman art was largely influenced by the barbaric robustness of Etruscan work. The Etruscans adopted the Greek mythology, hence temples are frequent, and the Tuscan order of architecture, while possessing a similarity to the Doric order of the Greeks, as is illustrated in the temple of Jupiter, built at Rome, which is a genuine example of Etruscan art.

The Tuscan column rests upon a base, is devoid of fluting and is surmounted by a smaller capital, but more decorative than the Doric capital. What we know of Etruscan art is generally derived from a study of their tombs. The Etruscans were very elaborate in funeral rites, and the tombs were subterranean

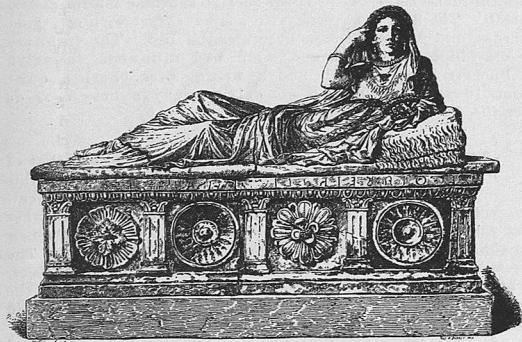


FIG. 1. ETRUSCAN SARCOPHAGUS.

chambers with small rooms or alcoves opening from them, and in the central chamber an alcove or sarcophagus of stone or terra cotta, with usually a recumbent figure of the person interred in flat relief upon the lid. These sarcophagi had rude reliefs depicting sacrifices, gorgons, serpents, and religious symbols painted with red and yellow ochres. The ceilings of these mortuary chambers were painted with stripes in red and blue, the intervening spaces being filled with wild animals, and there were friezes of figures of men and women, dancing, marching, riding and so on, in crude colors. Some of these tombs were decorated to resemble the interiors of the wooden chambers of Troy, while others were intended to imitate in their appearance the house used by the deceased during his life. The coloring used was of great variety, consisting of red, brown, yellow, car-

nation, green, blue and black. No attempt was made to imitate nature in the coloring of the objects, for horses have been depicted with a red neck, a yellow mane and tail, one leg yellow, spotted with red, and the rest of the horse black. At Targunii is another horse with blue mane and hoofs, white tail, and all the rest red. From the fact that many of the Etruscan tombs were decorated and furnished to represent houses in real life, we are able to form a very correct idea of the manners and mode of life of these ancient people. One of the best examples

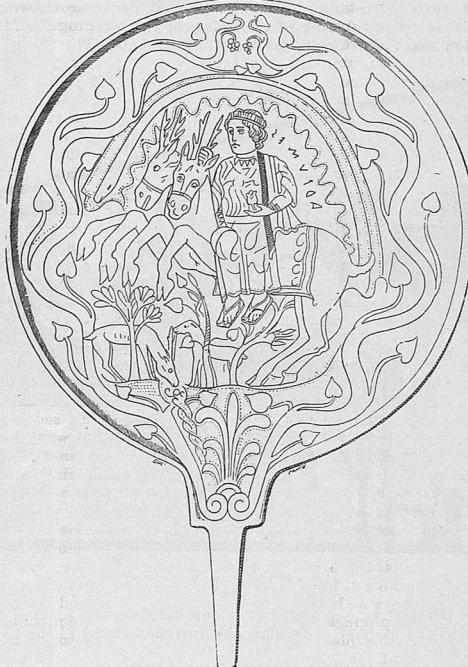


FIG. 2. ENGRAVED ETRUSCAN MIRROR BACK.

of an Etruscan tomb was found at Cervetri. The chamber was supported on two pillars. On each side of it was a recess two feet in height, having a bed with cushions for the head, tassels, etc., all sculptured and painted. The sides and pillars were decorated with paintings and sculptures, reproducing the helmets, shields, swords and other accoutrements of the officer whose tomb it was. There were also depicted in the same manner the personal ornaments of his wife, her mirrors, jewelry, etc. Her slippers were marked on the floor, and by the side of the recess is carved her husband's walking stick. Even the kitchen utensils appear in effigy, so as to give the whole fittings of the house of the deceased.

Fig. 2 is a reproduction of an Etruscan sarcophagus in painted terra cotta, showing the details of a feminine costume. We see the embroidered waistband, the hair bracelet, the gold necklace and earrings. Filigrees, braids, cords, granulated surfaces with golden drops, ear ornaments of lotus flowers, pomegranates, fishes, crescents, acorns, minute amphoræ, cornucopias,

antefixes, metal plates, perforated with designs, are characteristic of Etruscan art in jewelry. Gold was a favorite metal, and with it was employed amber, glass and precious stones, and occasionally enamel. The leading characteristic of Etruscan jewelry is the absence of the filigree work used in Greek jewelry to produce the design, the pattern being produced in most cases by solid globules of gold, each separately made and soldered together, according to the arrangement. Glass was made into beads and amber served a number of purposes, such as beads, filigree and amulets mounted with gold. The full-page illustration of Etruscan jewelry, Fig. 2, shows many fine examples the originals of which are preserved in Paris.

The Etruscans were very fond of mirrors, which were made of bronze, polished on one side, and on the other side a design was engraved, taken in many cases from Greek legends, or mythology. The designs were based on Greek models, Fig. 3 being a representation of one of the designs, showing the stag, which was a favorite motive with the Etruscans. The scarabeus also was engraved upon their gems, usually of cornelia or agate. The gem had a flat face, the design being engraved in intaglio. Work of this kind belongs to the seventh century, B. C.

Fig. 3 is a mural painting taken from an Etruscan tomb, showing details of a couch or bed on which the Etruscans reclined when partaking of a banquet. The personages are distinguished by the curling of the hair over the forehead, and the rounded beard and simple, yet tasteful vestments. The furniture

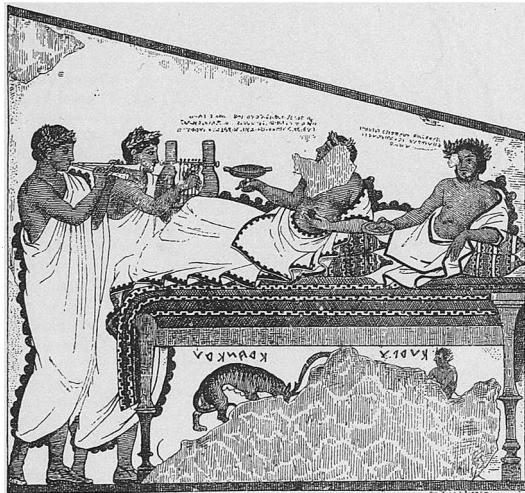


FIG. 3. MURAL PAINTING FROM AN ETRUSCAN TOMB.

of the Etruscans resembles that of the Romans; the couches are low, and the mattresses overlap and turn downward at the head and foot.

Etruscan pottery was made in a great variety of forms, and noble vases were modeled in the black clay, without glaze or enamel. The relief ornamentation was produced either by moulds applied to the surface, or by separately modeled reliefs set in upon the surface.

DECORATIVE NOTES.

THE actual decoration of spare rooms pales before the comfort of one's guest, by which I do not mean necessarily costly furniture, but the fact that the visitor has all that he or she can possibly want. Making sure that your friends' rooms are looking their best is not only a duty, but should be a pleasure. It is just the fact of having a well plenished writing table, a waste basket, a steady table near the bed, a cozy basket chair or a sofa, which makes the difference between the guest chamber and a room in a hotel. In the transforming of the ugly spare room for the coming guest, what shall prevent Madame from paying fifty cents a piece for a charming salmon

paper with bold brocade-like pattern in a darker shade, and frieze of pink and yellow dahlias on a cream ground, and covering the ceiling with yellow daisy pattern? The paint shall be Japanese ivory with gold paneling. The floor is covered with a dainty terra cotta and gold Brussels carpet, leaving one foot of stained and polished surround. In the windows we hang short curtains of gold serge, and frilled ones of creamy muslin reaching to the window ledge, beneath which, to the floor, are fixed shelves "boxed in" at the ends, over which hang dainty little curtains of cretonne. Then there should be a quaintly fashioned walnut suite, with wardrobe showing a full length mirror, plenteous drawers, a pretty niche for books, pottery, etc., and furthermore a long wooden overmantel, to be painted with the room. Add to this a wide mantel board, with a deep frieze of handsome terra cotta and gold figured velveteen, and we have a pretty resting place for the treasured odds and ends which mean so much to a really womanly woman. For the bedstead, we choose one of the pretty shape with no tester, but merely wing-like supports for curtains at either side. For the curtains we choose a lovely cretonne, showing velvety single dahlias in soft shrimp pink and tender yellow on a willow green ground; the curtains are lined with salmon color and edged with tufted binding. The bedsprad is of pink or willow green sheeting, with a frill to the ground. How much pleasanter to open our eyes in such a room as this than in one of those "done up" in the chilly old gray and white style, ugly enough on a bright day, but depressing beyond all description on a dull sullen one!

THE boudoir bedroom may be the luxury of every woman who cares to fashion such a home nest. For the real perfection and full enjoyment of such a scheme one should be able to devote a good sized bedroom, with a small dressing alcove, in which case the washstand and toilet table can be in the latter room. Failing the alcove, a pretty harmonious Japanese screen can hide the washstand, and by keeping brushes, etc., in the drawer, the toilet table may be anything but unsightly. Nothing takes so much from the bedroom—and adds so much to the boudoir aspect as a fair sized center table, with a pretty cloth and a spreading fern or aspidistra in a beaten brass pot thereon. This table can also be used for writing at.

A boudoir bedroom recently decorated has the walls covered with a soft greenish blue paper; the paint is yellow—a risky combination, yet delightful if the right shades are used. Curtains are turquoise serge, with frilled ones of sunshine muslin underneath. The floor is covered with a blue carpet with soft gold border, and yellow cretonne decorates the bed. The furniture is old Chippendale, dark and inlaid with satinwood, including a Duchess dressing table and a writing desk. Such a quiet room to retire to is a boon, not only to many a busy *mère de famille*, but to the family itself.

ONE of the quaintest exhibits at the Exposition was that of Chun Quan Kee, of Canton, China. The pavilion of this gentleman was a regular house furnishing establishment, in which almost everything peculiar to Chinese art was either for sale or exhibited. A carved ebony screen, with four panels in silk, embroidered by hand, was a remarkable exhibit. The decorations of the panels took the form of birds, owls, cockatoos, fruits and flowers, the carving being excellent. The value of the screen was \$400. There are ottomans in carved ebony, inlaid with mother-of-pearl, the leaf in each case being of marble.

A heap of decorative coverlets, emblazoned with hand embroidery, with birds of paradise, peacocks, decorative floral compositions and traceries were being sold at very low prices, compared with the extraordinary merit of the work. Tables in carved ebony, inlaid with ivory, are numerous. A writing desk in carved ebony, inlaid and lacquered, as well as carved cabinets, charm the eye with their strangely beautiful outlines.

One of the greatest triumphs of glyptic art is the carving of ivory balls within balls, and one trophy of this description was guaranteed to contain as many as twenty seven balls, one inside of the other, which has been carved by hand.

The outside of the walls surrounding the pavilion were decorated with panels in which representation of houses were curiously wrought in gold covered wire. These stood out in bold relief from the wall and were filled with Chinese puppets, representing men and women in gay garments, the wall decoration being extremely original and attractive.